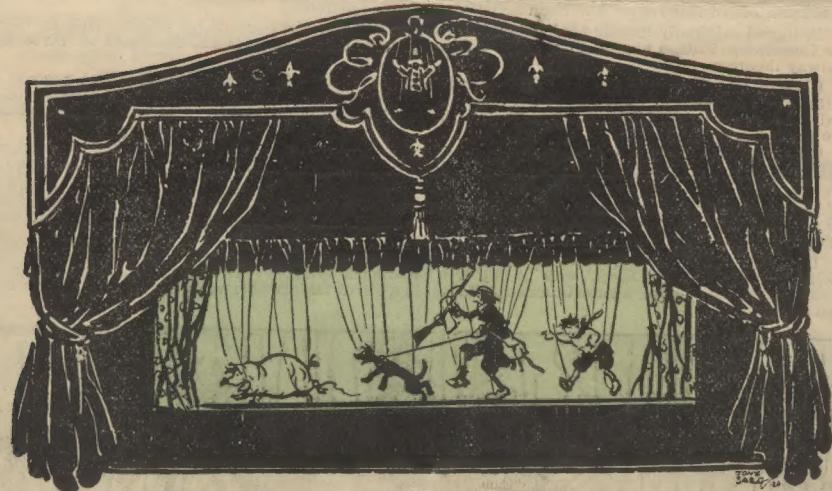


SELBY C. OPPENHEIMER presents

Tony Jarg's Marionettes In "RIP VAN WINKLE"



Here is the oldest plaything in the world, the acting doll, doing all the things that live people spend their best energies trying to do on the stage, and doing it so much better, so much more richly and effectively and with such simple economy of expression as to throw down the last ledge of privilege that has fenced the human actor's sacred person.

RALPH BLOCH, *New York Tribune*

ERNEST BRIGGS, Exclusive Business Representative

1400 Broadway, New York

[Particulars on Back Page]



TONY SARG, illustrator and cartoonist of international reputation, has the distinction of having revived the ancient art of the puppet play in our country. Many people prominent in art, in literature and the theatre have acknowledged this young American artist's remarkable genius.

Designed originally merely for his own amusement and the diversion of his friends visiting his picturesque Greenwich Village studio, Tony Sarg's puppets have scored sensational successes at three different Broadway theatres.

Clayton Hamilton, the distinguished dramatic critic, writing in *Vogue*, has said: "The puppet theatre invented and developed by Tony Sarg is unique in the annals of the world. The technical capacity of his inspired dolls is unsurpassed, and, according to all due prediction, unsurpassable. His puppet theatre has added to the joy of living."

The diminutive artists of Tony Sarg's company are about two feet in height, perfectly proportioned and so skilfully jointed and weighted that they are capable of making virtually all the movements of the human body.

Inspired by the living example of their illustrious Godfather, they are able (with much practise, to be sure) to juggle balls, ride prancing chargers, play the piano, dance the minuet, sing songs, gay and sad, wink their eyes in flirting, and—make love as only puppets can.

THE REPERTORY of Tony Sarg's Marionettes includes three separate and distinct programs, "Rip Van Winkle," "The Rose and the Ring," and "A Night in Greenwich Village." The first two are full length plays, each comprising an evening's entertainment; the last is a bill of variety acts and playlets lasting one hour and fifteen minutes.



SOME OF WASHINGTON IRVING'S QUAINt CHARACTERS IN RIP VAN WINKLE

"RIP VAN WINKLE." Washington Irving's old American folk legend, as presented by Tony Sarg's Marionettes undoubtedly achieves the pinnacle of artistic and technical perfection in the realm of miniature drama.

Mr. Sarg surpassed himself in this, the most elaborate and wonderful puppet production ever seen in America.

The play is in seven scenes, fascinating atmosphere so typical of hospitable doorstep of the King peacefully its fat landlord, pass most the story: A sailor with his parrot concertina accompaniment by the kle with his fat grunting pig and little Hendrik and William. In the rabbits, and other wild creatures. phantom ship of Hendrik Hudson marvelous of all is the transformation cave, where dance ghosts and gob-

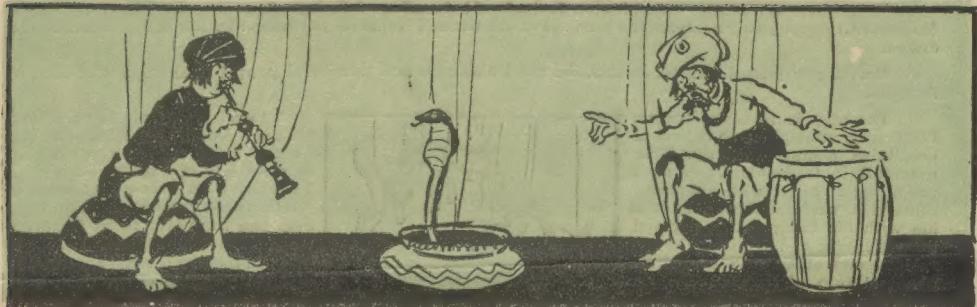


THE DOG FIGHT

each teeming with that quaint and our early Dutch settlers. Before the George Hotel, where sits smoking of the thirty or more characters in (who does a real horn-pipe dance to a village schoolmaster), Rip Van Windog, and the never to be forgotten wood scene appear butterflies, birds. Then on the dim horizon appears the and his dwarfish crew. And most tion scene in the mysterious treasure lins and skeletons and spooks.

From the moment the curtains part to the gradual fading out of the last happy picture on old Rip's strange return twenty years later, the spectator is carried away by this fascinating and absorbing tale of the Catskill Mountains and its wierd inhabitants.





A NIGHT IN GREENWICH VILLAGE—A SCENE FROM "A NIGHT AT DELHI"

"THE ROSE AND THE RING." Thackeray's delightful satirical fairy story, is peculiarly adapted to marionette presentation and justly deserves the unstinted applause it evoked from the public and critics alike during its three successive New York seasons at the Neighborhood Playhouse, the Provincetown Theatre, and the Punch and Judy Theatre.

It fairly sparkles with the sort of humor that makes grown-ups chuckle and youngsters shriek with laughter.

On Mr. Sarg's tiny stage all of Thackeray's delicious characters come to life. Here are depicted with a raillery that is fascinating, Prince Bulbo and the beautiful Princess Angelica, poor little Betsinda and the fierce man-eating lion, the ugly Countess Gruffanuff, who becomes beautiful when wearing the magic ring, a fierce white charger, and many others.

In the words of the Boston *Herald*: "'The Rose and the Ring' is a perfect stage production in miniature. The illusion that the puppets are real people with real voices and human emotions is remarkable. The entertainment is wholly delightful."

SCOTTISH RITE HALL--Van Ness and Sutter
SAT. AFT. & NIGHT, Dec. 17
Sun. Afternoon, Dec. 18
Rip Van Winkle

POPULAR PRICES

50c \$1.00, \$1.50 Children, 50c Tickets at Sherman, Clay & Co.